

## Travelers' Tales

These paintings are about nostalgia. Memory is a form of time travel, but also a place of invention and creation. It is both a happy place and a dangerous place to wander; a place where the conscious and subconscious sit side-by-side, dark and light themes I reflect in my work.

This show is autobiographical in nature, covering memories of my childhood and travels around Africa and Europe as a young woman. In other pieces it follows the childhood of my (now adult) children and scenes from Sussex and later travels. It is an eclectic mix of school plays, the phantoms of teaching staff, half-remembered landscapes and the here and now of contemporary Sussex.

I am interested in the idea of group photographs as a form of documentation. The idea of seeing the work hung together, as you might on the wall of a youth club or school, appeals to me. I have painted myself at my rather priggish Girls School where we wore brown blazers and tweed skirts. My time there ended in the ignominy of being expelled for being a bad influence on other girls. Never one to let a slight pass by, I have put the Headmistress in the painting *What's the time, Mr. Wolf*, alongside a black boar I recently came across in the Forest of Dean.

I have painted my sons in various guises: one played Sunday league football against marvelously named teams such as the Polegate Pumas, Fishersgate Flyers and Steyning Strikers; the other is seen at secondary school, in what we have termed the 'vomit years'.

I have used a concept developed by the Timorous Beasties, a modern Scottish fabric company who subvert the imagery of 18<sup>th</sup> century *toile de jouy*, translating idyllic pastoral scenes into something less savory. In *Snow White and the Seven Dwarfs* you'll see that the dwarfs on her dress are up to no good. There is a theme of sin and misdemeanor running through much of this show, influenced partly by my work as a part-time teacher over the last eight years.

I have revisited a series of drawings I made in Kenya in 2000, stuck on a compound in Nairobi, and I have revisited images I made in Newhaven 2004-2007. I have also included some paper work, including the last copy of *The Dogs Bark, but the Caravans Move On*. I made three over the years, the other two are in Nairobi and in World Wildlife Fund for Nature collection.

This series of paintings marks the end of the cycle of my work that focuses on memory and the past, which I have been developing over the last few years and have now come full circle. I have recently begun to plan a new series of larger works, which this nostalgia series has led up to, that you can check out on my website at [www.jolamb-art.com](http://www.jolamb-art.com).

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